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new light on the patriarchal structures in Gryphius's *Cardenio und Celinde*, as does Jane O. Newman on Lohenstein's *Epicharis*. While the investigation of gender constructs and cross-dressing in Elizabethan and Jacobean theatre is a commonplace, it is refreshing to find Newman speculating on the same elements in Lohenstein. There are welcome links made in the volume between the Middle Ages and the early modern period, as in Ingrid Bennewitz's essay on the presentation of daughters in the early novel, with particular reference to Thüring von Ringoltingen's *Melusine*, and Ursula Liebertz-Grün's piece on Chrétien's and Hartmann's *Erec* and *Iwein* novels. Cornelia Niekus Moore addresses the question of the reading habits of German women in the seventeenth century, a field she has made particularly her own. Historians are also represented: for instance, by Merry Wiesner on 'Gender and Power in Early Modern Europe' and Rüdiger Schnell's massive piece, 'Liebesdiskurs und Ehediskurs im 15. und 16. Jahrhundert'. While one may not agree with all of Schnell's questions, never mind his answers, he is never less than thought-provoking.

What we see in all the works discussed or mentioned is a willingness to unearth and examine the widest possible range of early modern texts, to analyse their function within their own society and in their own day, to look at those who commissioned and those who read the texts, as well as those who wrote them, and finally, to study early modern German culture as part of the European mainstream.

Exeter College, Oxford Helen Watanabe-O'Kelly

*Invisible Cathedrals: The Expressionist Art History of Wilhelm Worringer*. Ed. by Neil H. Donahue. Philadelphia: Pennsylvania State University Press. 1995. 217 pp. £40.50.

Wilhelm Worringer's highly influential volume *Abstraktion und Einfühlung* was published in Munich in 1908. It was Kandinsky and Worringer who composed the two most widely read documents in the history of German Expressionist art, the former sanctioning abstraction by attributing a redemptive force to 'spirituality' and the latter describing 'empathy' as a drive to memorialize a subjective relationship to the external world but also describing its dialectical opposite, abstraction, which results from a drive towards alienation, a denial of mimesis, and a dissatisfaction with the perceptible that leads to the recognition of 'crystalline forms'.

Neil Donahue has edited a series of papers on Worringer, the first book, surprisingly, on such an important thinker in English and one also containing the most comprehensive bibliography to date. Donahue's aim, and one that is successfully achieved, is to introduce Worringer once and for all as a central figure of European modernism; his approach is interdisciplinary and catholic. *Abstraktion und Einfühlung* is described as having struck a raw nerve in the volatile art world of the day: 'psychology of style' compares the sense of being at home in the phenomenal world with the psychic anguish of an individual in a hostile, threatening or incomprehensible one. The discussion centres, as is appropriate, on Worringer's seminal work, but *Formprobleme der Gothik* (1911), an analysis of the psychological origins of Gothic art, is also of interest, as is the important lecture *Problematik der Gegenwartskunst* (1920), which marked Worringer's alienation from Expressionism, and also *Ägyptische Kunst. Probleme ihrer Wertung* (1927). The papers are of a consistently high standard (although Geoffrey Waite's 'After Worringerian Virtual Reality: Videodromes and Cinema 3, Mass Cult and Cyberwar' is a farrago of nonsense with its 'Worringerian politico-military theory and practice', 'drugstore-cowboy

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cyberpunks like Worringer', 'teledildonic sex' and 'electro-plasmagonic space'). There is much crystalline form, much minimalism, transcendent space and Gothic architecture, much talk of 'The End of Expressionism' and Worringer, Baudrillard, and the (post-)modern culture of Weimar Germany. A stimulating book, only occasionally irritating, and one to be welcomed, not least for its excellent bibliography. Worringer has been brought back very much to the fore in the dying twentieth century: *Abstraktion und Einfühlung* is with us again.

UNIVERSITY OF ST ANDREWS RAYMOND FURNESS

*Thomas Manns 'Der Tod in Venedig': Eine Entwicklungsgeschichte im Spiegel philosophischer Konzeptionen.* By MARTINA HOFFMANN. Frankfurt a.M., Bern, and New York: Lang. 1995. 138 pp. DM 20.

Since *Der Tod in Venedig* draws on numerous *topoi* from Western and especially German intellectual traditions, an analysis of its 'philosophische Konzeptionen' is a justifiable, indeed necessary, task. As far as ancient Greek philosophy is concerned, the text recalls Plato's *Phaedrus* and *Symposium*, Xenophon's *Memories of Socrates*, Homer's *Odyssee*, and Plutarch's *Erotikos*, and from the dense network of references to Goethe, Platen, and Stefan George, Schopenhauer's *Die Welt als Wille und Vorstellung* and Nietzsche's *Die Geburt der Tragödie* stand out most clearly and in opposition to the classical allusions. Against this background, Martina Hoffmann's main argument is simply stated: 'Während Aschenbach noch glaubt, sich dem platonischen, am Geist orientierten Rausch unbedenklich hingeben zu können, verstrickt er sich schon längst in den wilden, lebensbetonten Rausch des Dionysos' (p. 52). So far, so good; the problem with this slender monograph is that Hoffmann does not go any farther.

Her severely restricted ambit causes several problems. To begin with, Hoffmann does not clearly distinguish between the attitudes towards love and art expressed in the *Phaedrus* and *Symposium*. For example, although it is Socrates's discourse on love that Mann quotes from *Phaedrus* (250A–252A), in the *Symposium* it is Phaedrus who argues that the lover is more divine because he is inspired by the god, and Pausanias who makes the distinction between uranian and pandemic *eros*, condemning the vulgar lover who loves the body rather than the soul. Hoffmann simply attributes all these views to Plato, and even when quoting directly from the *Symposium* (211C), she ascribes the passage to Socrates, who in fact represents it as the words of Diotima. Likewise, Hoffmann signally fails to separate the voice of the narrator from that of the main character in *Der Tod in Venedig*.

Another conflation confuses the reader: does the 'Rausch' ('mania') of the Socratic dialogues really belong to the same category as the 'Rausch' or intoxication of the Dionysian frenzy discussed by Nietzsche? Whereas, in the *Phaedrus*, Socrates argues that madness is a nobler thing than sober sense, Nietzsche's Dionysos represents something much more complex. Moreover, Hoffmann only once mentions Plutarch's *Erotikos* (p. 72) and, regrettably, never discusses it, and her discussion of the final chapter, whilst alert to the *Phaedrus* allusions, overlooks those to the *Symposium*.

Finally, ignoring the context of those passages from Plato that Mann weaves into his text leads Hoffmann to miss a key insight into his choice of allusions. For the *Phaedrus* is, crucially, a debate not so much about love as about rhetoric. Just as Phaedrus holds Lysias's speech beneath his cloak and Socrates covers his face before delivering the speech on love, which he promptly retracts, so Mann himself hides behind the rhetorical and intertextual techniques of the novella, especially irony.

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